

The Bvcegi Report Continued

Beyond UFO; Voynich Manuscript, Da Vinci Mona Lisa, Drurer Melencolia

AND
MORE

Count Zhoaren von Bvcegi

ABOUT THIS EBOOK;

This eBook is as its title says; about, "**Beyond UFO; ...**" and takes up certain famous works such as **The Voynich Manuscript, Leonardo Da Vincis' Mona Lisa and Albrecht Drurers' Melencolia_1** and makes you the reader; explore them in an unique fashion, akin to a personal "workbook".

Charles Hoy Fort is quoted often as having said; **"IF THERE IS AN UNIVERSAL MIND; MUST IT BE SANE?"**, a question that can possibly be addressed in one manner as **"HOPEFULLY; IT WOULD BE AWARE OF "SANITY""!!!**

This eBook is organized into five [5] parts;

- 1. FOR THE READER** - The topics discussed are from the works of the late John Alva Keel regarding UFO along with some general thoughts on diverse topics and then things are picked up again in the last part
- 2. The Voynich Manuscript** - The Voynich Manuscript is introduced with efforts to look at the pictures and trying to understand what is being conveyed by the author / illustrator

3. **DA VINCI MONA LISA** - The famous painting is introduced and the efforts are to look at it and try to understand what is being conveyed by Leonardo Da Vinci

4. **DRURER MELENCOLIA** - The famous woodcut is introduced and the efforts are to look at it and try to understand what is being conveyed by Albrecht Drurer

5. **AND MORE** - The concept of "**SuperSpectrum**" talked about by John Alva Keel is visited and "**the cohabitants of the world alongside humans**" are hinted at to be possibly identified as "The Elementals" mentioned in the French work "**Le Comte De Gabalis**" written in 1670CE by the late Abbé De Villars who had lived near Paris in France.

Thank you for purchasing this eBook. I hope you truly enjoy reading it. Welcome to The Beyond UFO Human Family Of The Future!!!

I Remain As Always;
Your Ever Humble Friend,
Count Zhoaren von Bvcegi.

ACKNOWLEDGEMENTS

This eBook has been compiled using material on Voynich Manuscript images from <http://www.bibliotecapleyades.net> and other images from Wikipedia. The works of John Alva Keel such as the Mothman Prophecies are also from <http://www.bibliotecapleyades.net> and free downloadable PDFs of the Mothman Prophecies and his other books. The opinions expressed in this eBook are solely those of the author and this entire eBook is just that; an opinion. The author apologizes to anyone that has not been given credit. Wherever possible the source of the item is mentioned alongside the item itself. Please accept the authors' apologies for any E&OE.

FOR THE READER;

We left The Bvcegi Report earlier with thoughts about **"THE LEFT BEHIND ONES"** of a greatly enhanced and empowered Larger Human Family; whose future is filled with incredible potential without limits due to their twin strengths of compassion and telepathy with a question lingering, about how Charles Hoy Fort would have analysed and made sense of UFO if he were alive in the present times [2016CE]. Those of you who have read the works of John Alva Keel; "Mothman Prophecies", "Our Haunted Planet" have somewhat of an answer to that question. "Our Haunted Planet" deals with the works left behind by Charles Hoy Fort and Morris K. Jessup and also gives numerous examples of the unexplained along with an hypothesis of "Ultraterrestrials" / "Parahumans" that have always existed alongside us and reside in the broader, wider and greater frequencies of the electromagnetic spectrum and pretty much have a field day with our lives. "Mothman Prophecies" is an excellent work that deserves repeated readings as the events in it are real, recent and have the flavor and effects of the "sudden" enlightenment school of Zen waking one up

instantly. I had wondered why John Alva Keel had not made any references to the "Owl Man" which is one of the "Mega"Petroglyphs from Nazca Lines area of Peru.



THE "OWL MAN" MEGAPETROGLYPH FROM NAZCA IN PERU

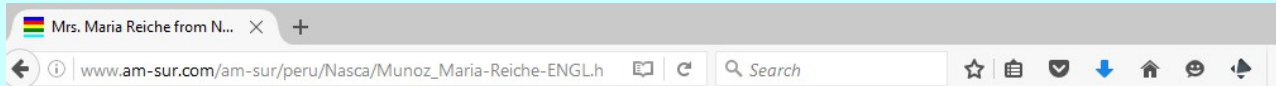
Our wonderment is pointless; because, regardless of what

was omitted before, we can in one sense see for ourselves the ancient depiction of Owl Man and compare it to the modern manifestation of Mothman as described by John Alva Keel. John Alva Keel has joined the late Charles Hoy Fort and others and is with us no more having left us great and immense practical knowledge to guide us into the future. John Alva Keel takes up many things mentioned by both Charles Hoy Fort and Morris K. Jessup and we feel comfortable that we have thought about the UFO being from Earth and then we add the knowledge given to us from Keel and ponderate **"what now / new?"** and remember the thoughts about **"THE LEFT BEHIND ONES"** of a greatly enhanced and empowered Larger Human Family and smile as we look to the future! Many thoughts and famous words of earlier [here no more] and still here great ones pass through our mind! **"MAN IS ASLEEP"** said Gurdjieff. **"BUDDHA"** said Gauthama Siddartha which means **"AWAKE"**! And Tesla's narrative of his childhood with flashing lights approaching him comes to mind. O'Sensei Moreihei Ueshiba meditated on fundamental questions and had said several things; **"IN THE BEGINNING THERE WAS [NO]THING, THEN THERE WAS BREATH [TIME] AND THEN NATURE**

[SPACE]"! O'Sensei once meditated atop Mount Fuji deeply and then emerged from it and said; **"YOU HAVE A RIGHT TO DEFEND YOURSELF"**! Yet another time O'Sensei declared **"BULLETS FROM A GUN WILL NOT TOUCH ME"**! O'Sensei said that when a bullet from a gun is fired the **"etheric"** bullet impinges his etheric body and then he moves his physical body ever so slowly so that the bullet passes by without touching him. Sogyal Rinpoche had written about an event that happened in his life; one day his hand started turning grey and was slowly vanishing or becoming invisible, and his teacher Dudjom Rinpoche cautioned him by saying **"IT IS OK; IT IS NEITHER GOOD NOR BAD"**! Sogyal then realized that he should not get attached to that event of his hand becoming invisible and simply let it be so that from then on he could advance in knowledge and come across the correct, real and truly valuable experiences. O'Sensei was once known by the name Moritaka and had described what happens when he faced an opponent whose martial arts he was unaware of; **"O'Sensei became open and transparent; then O'Sensei would become as a mirror and reflect his opponents moves"**! O'Sensei is the one who has put together **"AIKIDO"**; more commonly known

as the **"NONVIOLENT"** martial arts, whose core concerns itself with the safety of the opponent over oneself! I am attaching for you two more photos; to ponderate about, one is a screesnip about Maria Reiche and the other is a photo of the famous **"MONKEY"** MegaPetroglyph from Nazca, Peru. The incident of Maria Reiche losing a finger and then discovering the **"MONKEY"** with 9 [nine] fingers is true. Love and Compassion are never the same and are never to be confused as being the same ever; Love is selfish, Compassion is selfless! Compassion is what gives everyone strengths of quiet and wonderous natures! Lama Govinda Anargarika wrote of an ancient legend from Tibet; "we were beings of light before and then liked the flowers and the fruits of the earth", this translates in plainspeaks to something like "imagine eating the flowers or the fruits a being of light just picked up and as soon as the eating starts the being solidifies and acquires a body"! John Alva Keel quotes from Charles Hoy Fort; **"IF THERE IS AN UNIVERSAL MIND; MUST IT BE SANE?"**! We will pick up my boring drivel right after the photo of the famous **"MONKEY"** MegaPetroglyph from Nazca, Peru [same time zone as Tennessee, USA].

Beyond UFO; Voynich Manuscript, Da Vinci Mona Lisa, Drurer Melencolia & More



1952: Detection of the monkey

[28]; for this figure of the monkey Maria Reiche had a certain preference because he only had 9 fingers as she had. It's sure that there would be something mystic or another enigma behind (p.12).



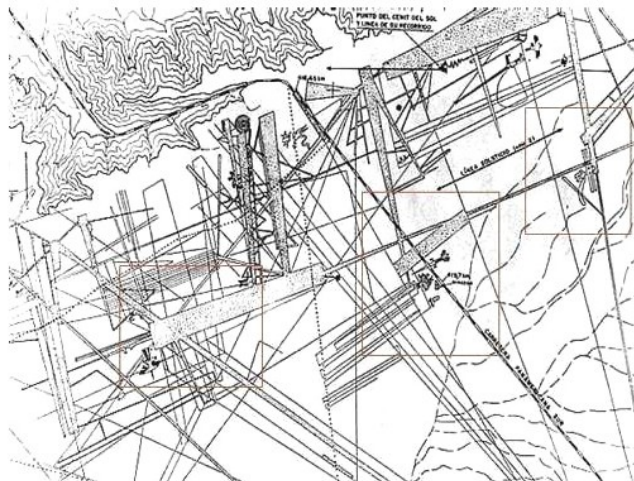
Maria Reiche, her drawing of the monkey with lines in form of saw tooth zigzag lines



The geoglyph of the monkey, the sight from above on the figure cleaned by Mrs. Reiche. The monkey has nine fingers and is surrounded by zigzag lines in form of saw tooth zigzag lines and parallel zigzag lines covering surfaces.

1954: Great photos of the Nasca lines from skid of a helicopter

With 52 years Maria Reiche let fix herself on a skid of a helicopter outside of the cockpit to make big aerial photos of the giant figures. Her big photos made her world-famous [1,28].



A part of a map of the Nasca plane basing on a map of Maria Reiche

MARIA REICHE; EXAMPLE OF HER WORK AT NAZCA IN PERU



THE "MONKEY" MEGAPETROGLYPH FROM NAZCA IN PERU

There is always a danger in coming to conclusions and finales because it is too easy to have been figured out; be open and stay calm and let "the" truth reveal itself to be a lie or even the other way around! Always question everything and verify for yourself. The Late Professor Julian Jaynes found out something astounding; Consciousness in humans is only 3,000 years old and is related to the advent of language in humans! Dr. Albert

Abrams had regarded Consciousness as a Reflex phenomenon! Both of them could be right whether taken together or separately. If we looked at just Professor Julian's thoughts; there are six [6] ways of arranging words referring to subject, object and action into meaningful sentences and thusly six [6] styles / types of Consciousness'. John Alva Keels' books are a must read for everyone whether they are learning about UFO or not and they are readily available as free downloadable PDFs. When one meditates; it can be done as simply as being in a comfortable position anywhere and as thoughts and urges pop in and out of ones' head to simply breathe in and out at the gut level in a slow and steady fashion and make a habit of watching the the thoughts and urges slowly dissipate without getting attached to the habit, similar to handling a stressful situation! Some find the gap between the inbreath and outbreath and stretch it thereby giving them more varied meditation. The human mind can be regarded as an "ubersense"; integrating the five senses of sight, hearing, taste, touch and smell and pulling it all together. It may be possible to have any one of the senses as the dominant one. The universal mind may be composed of many types of minds; human and

nonhuman with their dominant combinations.

The first book in "The Ringing Cedars of Russia" series is called "**Anastasia**"; where there is a reference to Flying Saucers [UFO], their propulsion being accomplished by "**implosion**" and a vacuum created by microbes. This again refers to UFO being "**alive**"! "**Anastasia**" is another excellent book that one must read and thusly learn a lot about living in harmony with nature.

We will pick up on things later on at the end of the eBook; in the section called "**AND MORE**". In the following sections we will visit Voynich Manuscript, Leonardo Da Vincis' Mona Lisa and Albrecht Drurers' Melencolia_1 with the simple goal of trying to understand and relate to those three popular but highly studied things / works of art and mystery. The purpose is simple; to entertain and engage the mind to think in an unique manner and go "**BEYOND UFO**"!!!

We may not yet have the technology to lift huge stones akin to our antedeluvian forbears; but we have definitely made our unique mark on stones by crushing huge stoney mountains, making roads out of crushed stone and even rockwool from stones.

VOYNICH MANUSCRIPT;

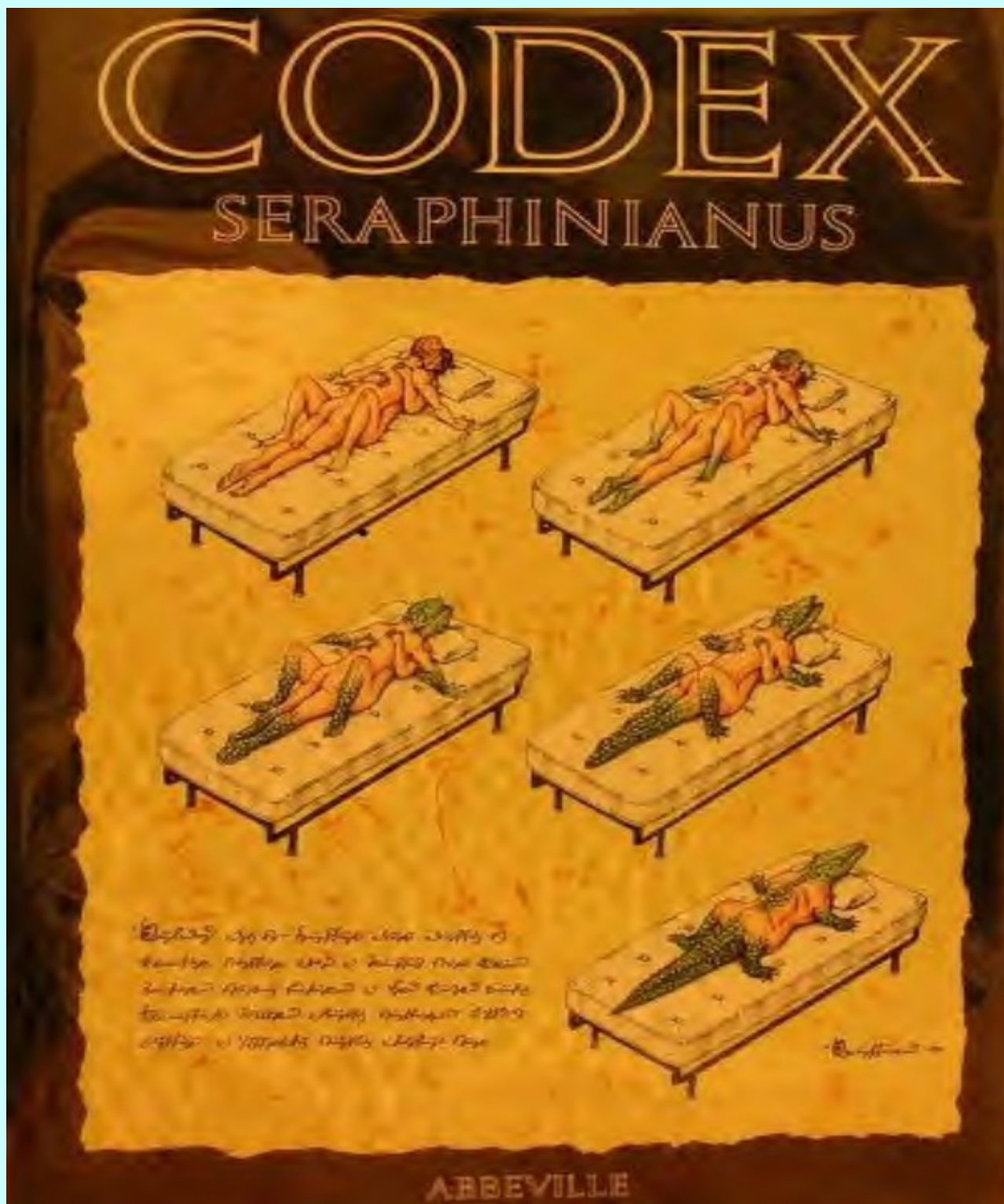
The Voynich Manuscript is viewed as "The Most Mysterious Manuscript" in the world; and as such has had a lot of folks, including the United States National Security Agency try to decipher it and make sense of it and all we are told is that no one has been able to decipher it in a manner that has some use or utility! On the surface it sounds like "defeat"; but then think again, "Why should anyone tell you they have got The Voynich Manuscript figured out"? One thing folks do in their attempts to decipher manuscripts is to look at the individual words and count how many times they appear in the manuscript and use that as a starting point in their analysis. Such thinking also applies to any special characters that appear in a manuscript. There is one particular character in the entire manuscript that repeats constantly in every line pretty much; it is like two vertical strokes of the pen linked with two tiny circles forming a loop "°|°", [in my depiction of it in quotation marks to the left] if you imagine the two circles connected by an horizontal line at their bottoms then you are seeing the character. The character is present in

many variations of it; making us wonder what it means! In my opinion that one character and its variations makes the task of deciphering The Voynich Manuscript and understanding it extremely difficult and tedious. We are taking a different approach to trying to figure out The Voynich Manuscript; focusing on its pictures / illustrations rather than on the words! Looking at pictures / illustrations has its problems also as you will see in the example that follows; but then, what are we to do???? In the days gone by a picture was worth a thousand words; figure in inflation and make the thousand a trillion!!!

The next three pictures are from the "Codex Seraphinianus"; a work that you can download from an extremely good website, "<https://www.holybooks.com>". As you look at the first two pictures thoughts may go to the legend from Greece mentioned by Colonel James Churchward in his books on Mu; about a long time ago when men and women were joined together and did nothing that the gods wanted, so the gods split them up into their present separate forms. Imagine a spider with eight limbs / hands and two heads. The legend itself

causes you to think in primalities reminding you of the Ogdoad of ancient Egypt; where the eight primal deities combined to give us Ra, the Sun. So these two pictures of the Codex Seraphinianus make us feel like we are in possession of some extremely valuable material which as we browse through one notices the script is very strange. So what should you do; decipher the script or study the pictures / illustrations? The easier thing to do and much more interesting of course is to study the pictures / illustrations. And so we browse through the pages and come to Page# 33; and one is surprised at the depiction of the red handle of a water faucet / system with carrots going into the flow and the pipe is poking through some "tuber"! At least the conclusion from seeing the red water faucet tells us that the manuscript is of recent origins and we suddenly start to feel that we have lost the awe we had for the manuscript and our hopes of learning alchemical secrets. Nevertheless; it might be very valuable and the script definitely worthy of deciphering and understanding. As far as the illustrations go there is every possibility of not only dating the manuscript but also to pinpoint or locate where the manuscript was prepared; thusly, interesting work!

We then browse through The Voynich Manuscript and then find its Page# 33 and notice that there is a plant / tree with two onionlike bulbs at the roots that have human faces on them. Initial thoughts; funny, but then plant / tree roots seek oxygen [underground] just like humans do [above ground] and then our interest is perked up a bit! We then think that The Voynich Manuscript author is telling us something! Such is the nature of pictures / illustrations; attracting our attentions, to read the texts further. So enough of this introduction; I have selected a few pictures / illustrations from The Voynich Manuscript for your reading pleasure and have put my thinks on them but you know it very well that not my thinks but your thinks are what is important here. What will you find in your journey through The Voynich Manuscript? Whatever you find; just attempting to make sense of The Voynich Manuscript puts you in a league and class that you can no matter your background rank yourself along with some of the most brilliant minds and maybe even surpass them in this effort! One thing that helps is clear pictures / illustrations viewed / magnified on a good personal computer with decent graphics.











Page# 49 of The Voynich Manuscript;

The root looks like an animal scurrying away giving us the impression that the entire plant can move away and can be akin to an animal

Notice the character "°|°" mentioned before



Page# 33 of The Voynich Manuscript;

The attention falls on the roots where human faces are shown

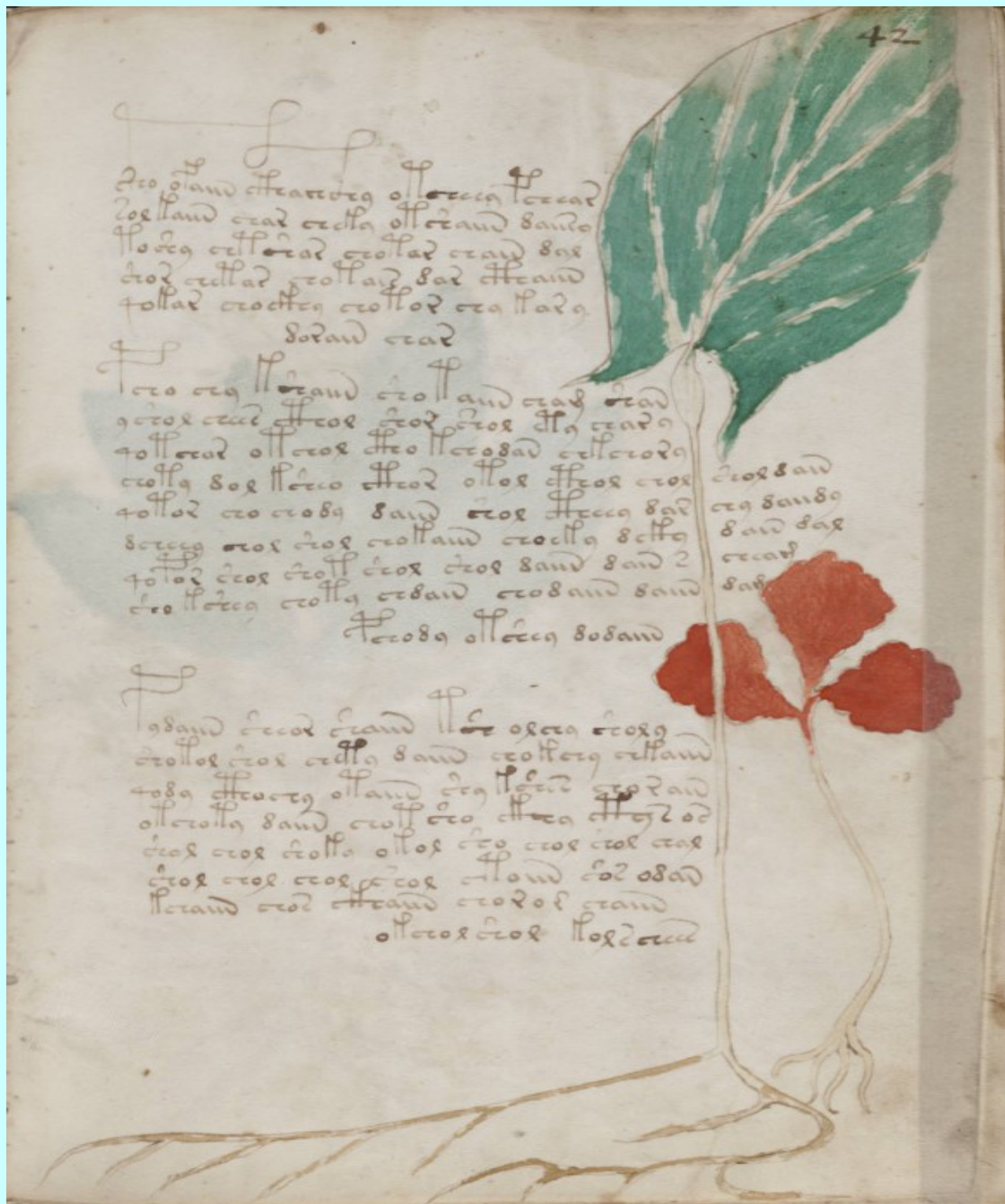
Notice the character "°|°" mentioned before



Page# 35 of The Voynich Manuscript;

The attention falls on the roots where their color is red and then we notice the brown and the green appear as shading / lines put with a marker or a felt tip pen / writing instrument and we may be able to possibly put a date on the manuscript with such things

Notice the character "°|°" mentioned before only this time it is stretched out long in the first word



Page# 42 of The Voynich Manuscript;

The attention falls on the red and then the green which again appear as shading / lines put with a marker or a felt tip pen / writing instrument and we may be able to possibly put a date on the manuscript with such things

Notice the character "°|°" mentioned before only this time it is stretched out long and two layered in the first word with other variations throughout



Page# [UNKNOWN] of The Voynich Manuscript;

The attention falls on the green which again appears as shading / lines put with a marker or a felt tip pen / writing instrument and we may be able to possibly put a date on the manuscript with such things

Is that a flower or a critter with sunglasses???

Notice the character "°|°" mentioned before only this time it is stretched out long and has weird lines like graffiti



Page# 50 of The Voynich Manuscript;

The flower has a person hiding in it

Very colorful blue and green still like the lines we thought of before

The character "°|°" is still there



Page# 54 of The Voynich Manuscript;

The flowers are shown with seeds or are we looking at depictions of plant cells with their nuclei

Very colorful green on the leaves and still like the lines we thought of before; felt tip shading

The character "°|°" is still there



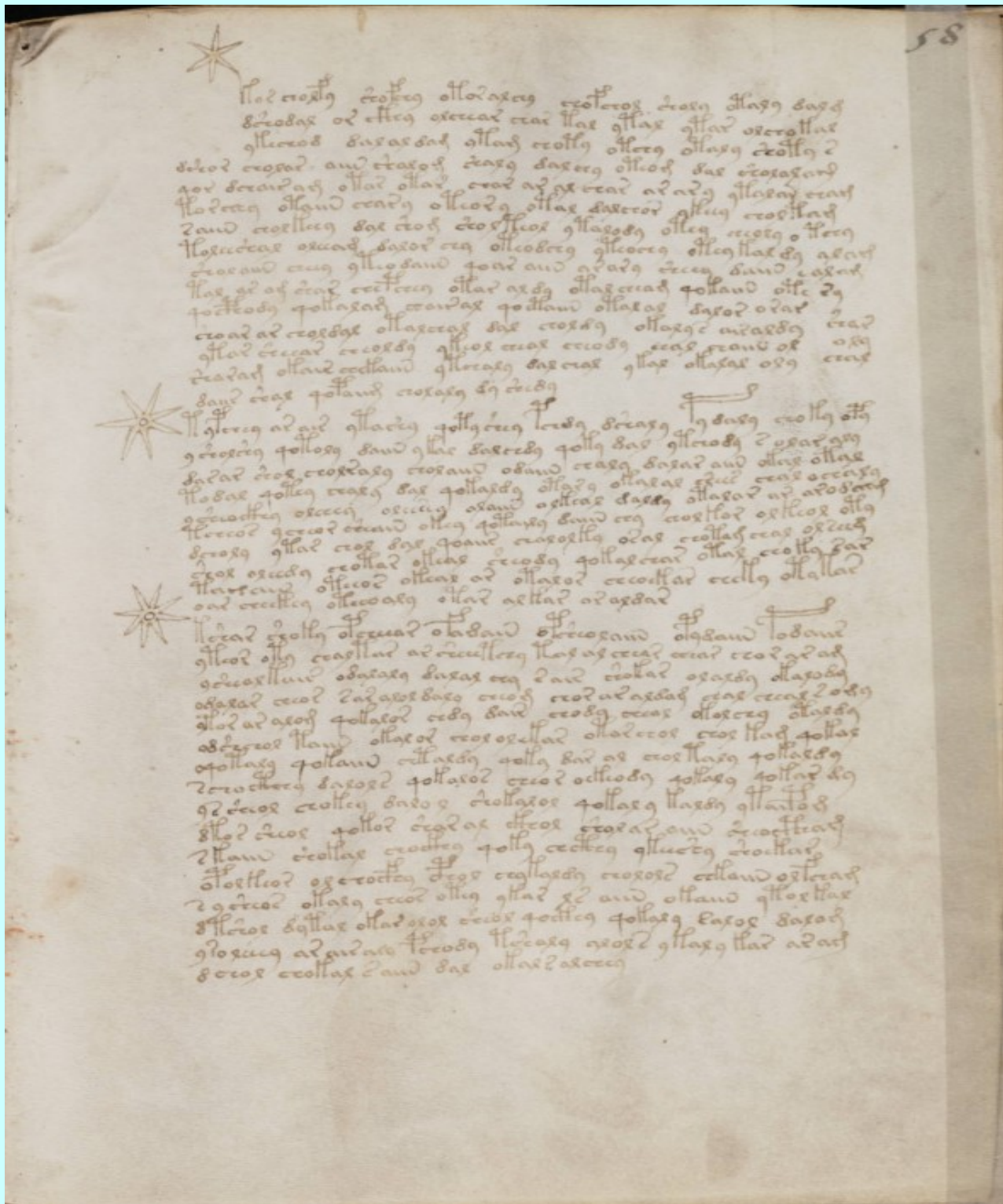
Page# 5 of The Voynich Manuscript;

Depiction of the heavens and the four [4] Celestials / Elementals???

The four [4] faces must be male as there are no rosy shadings of the cheeks on the faces

The number "5" at the bottom of the page does not look like Albrecht Drurers' "5" from his magic square in Melencolia_1???

The character "°|°" is still there sprinkled in the heavens



Page# 58 of The Voynich Manuscript;

Just one page filled with the script / writing is plenty to start the journey; start from the pictures / illustrations and then work upwards

The stars highlighting the paragraphs / points have "5", "6" and "8" corners / points to them maybe this is an important page???

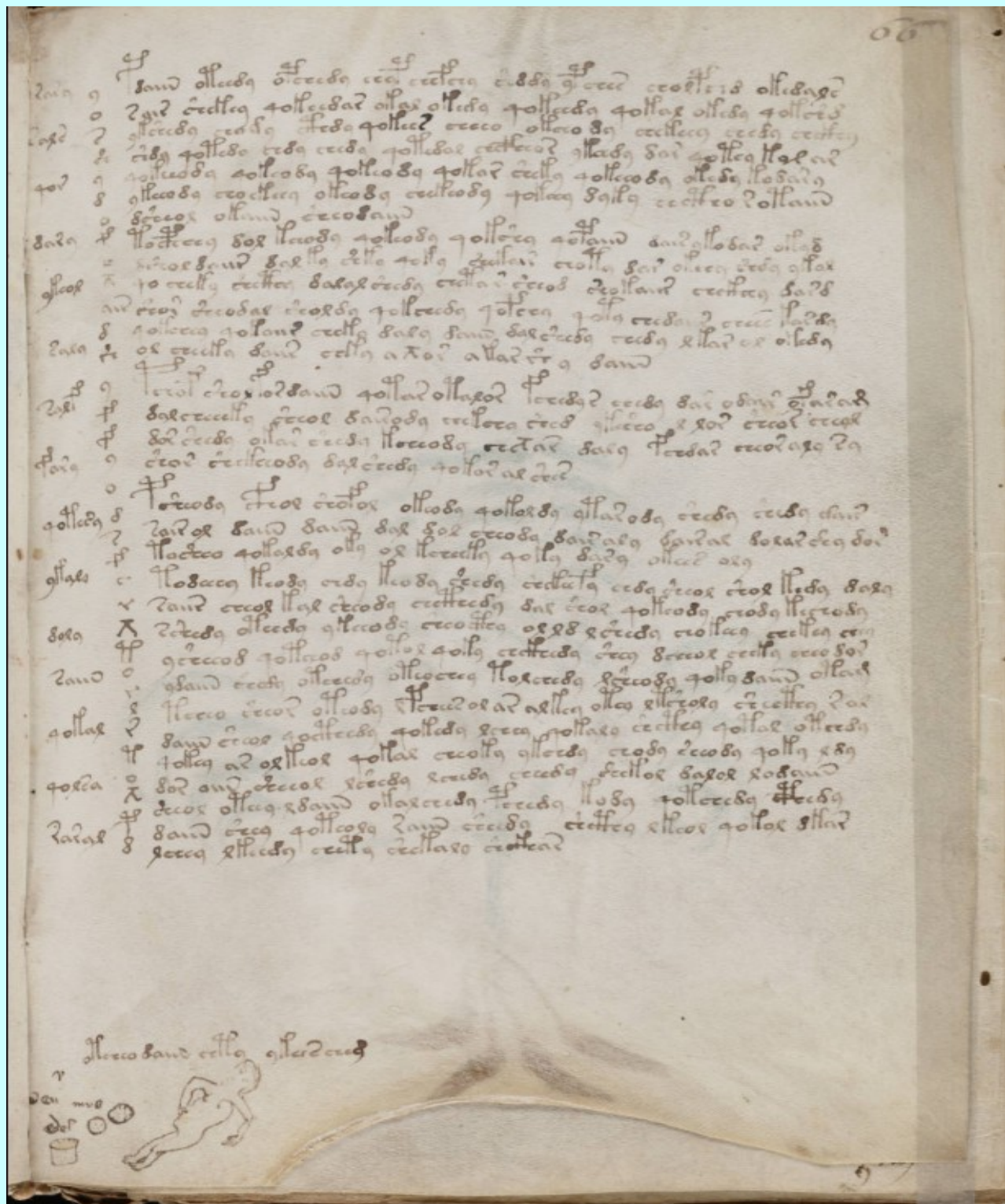
The character "°|°" is all over the page



Page# 65 of The Voynich Manuscript;

Colorful green and brown with clear evidence this time in the green of scribbled lines to highlight and fill in the color with "felt tip"

The character "°|°" appears at the beginning of the only two words in this picture / illustration



Page# 66 of The Voynich Manuscript;

Very hard to resist the script / writing so let us have one more page; this time there is a sketch of a person along with a cylinder and two spheres at the bottom left, for all we know this may be a very important page containing clues for deciphering the script

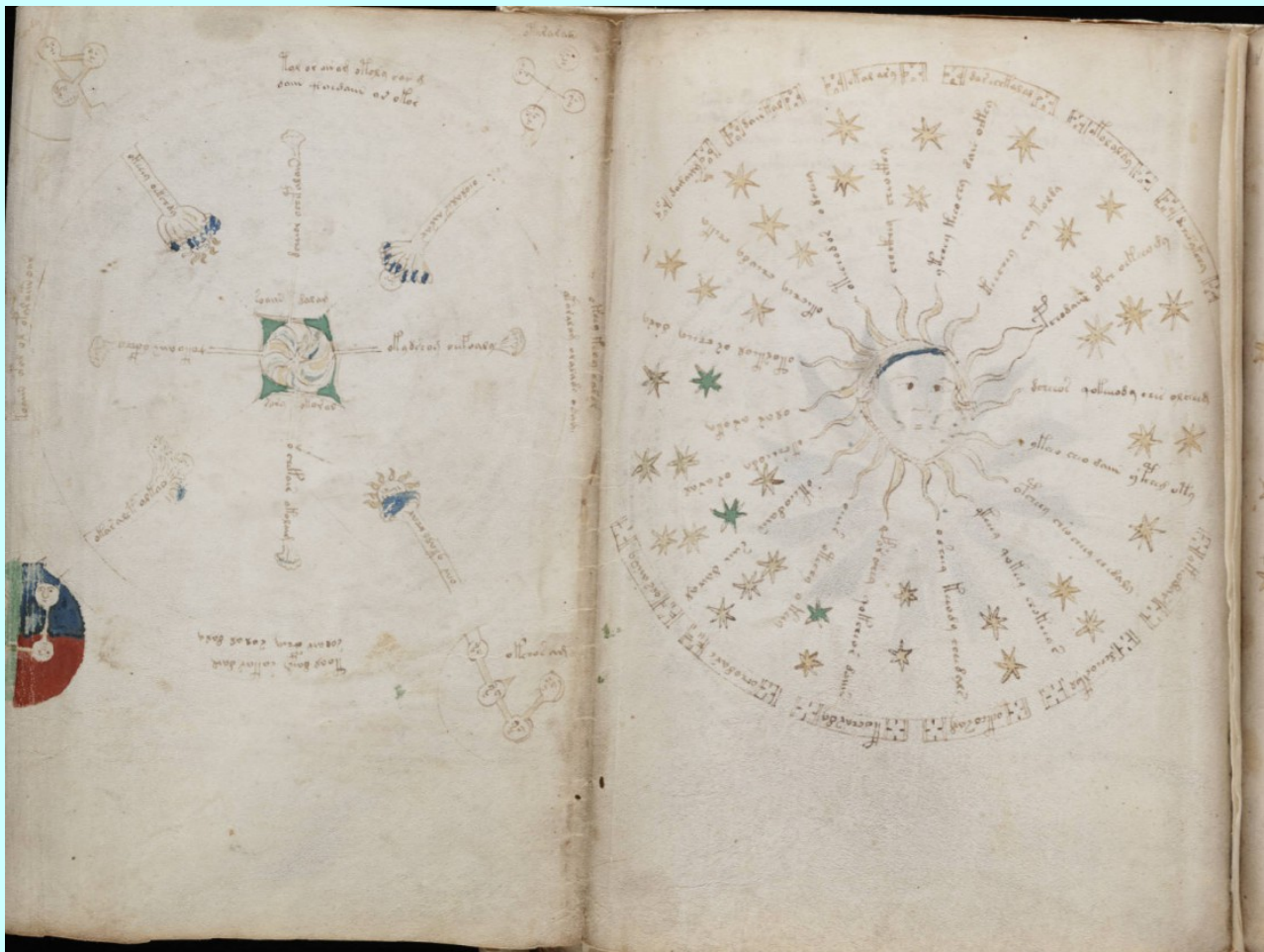
The character "°|°" is all over the page; including in the bottom left sketches, this time the character "°|°" becomes a highlight of something important in the paragraphs

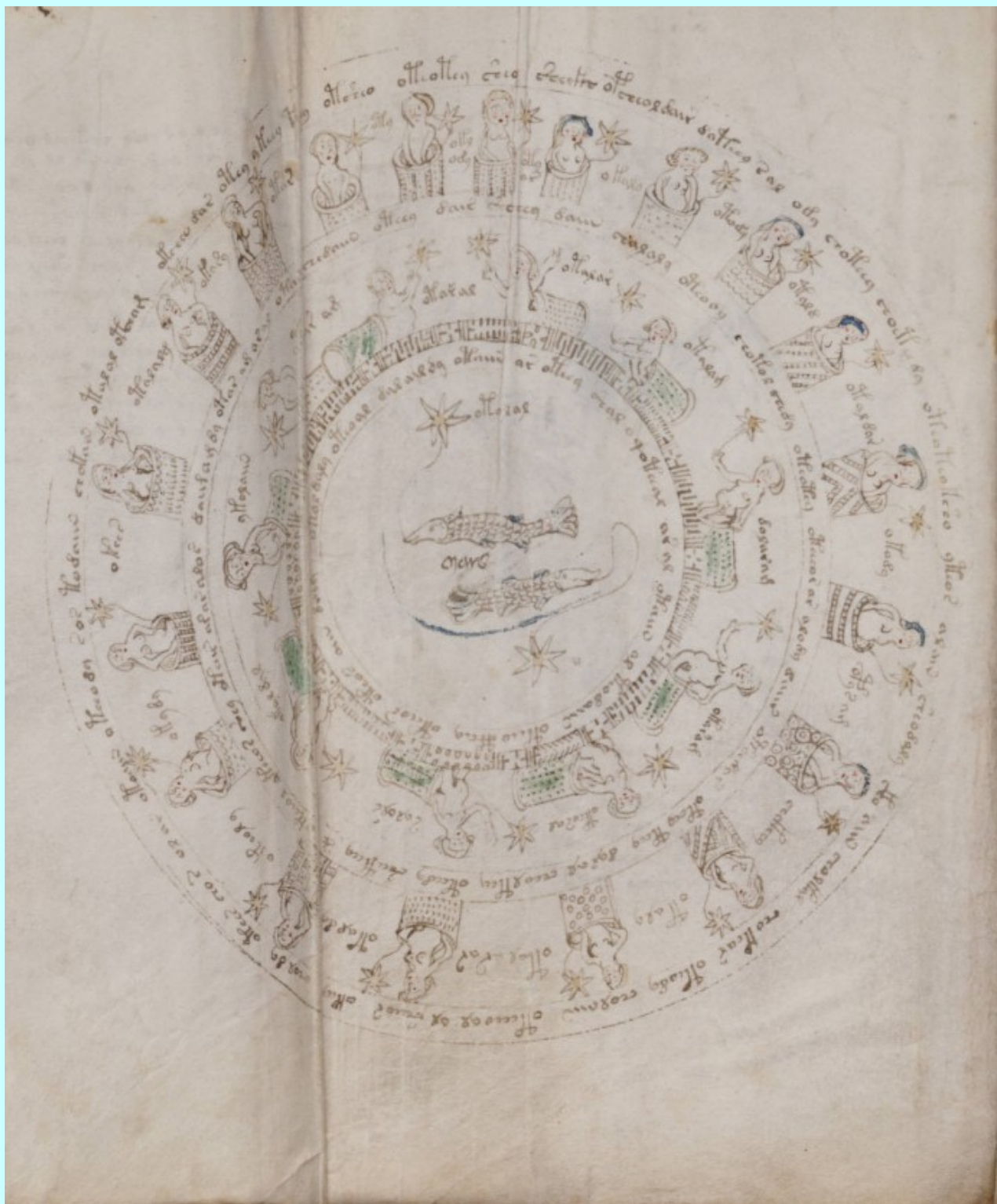


Page# [8**Y] of The Voynich Manuscript;

This is a very colorful page; what do you see in it???

Beyond UFO; Voynich Manuscript, Da Vinci Mona Lisa, Drurer Melencolia & More



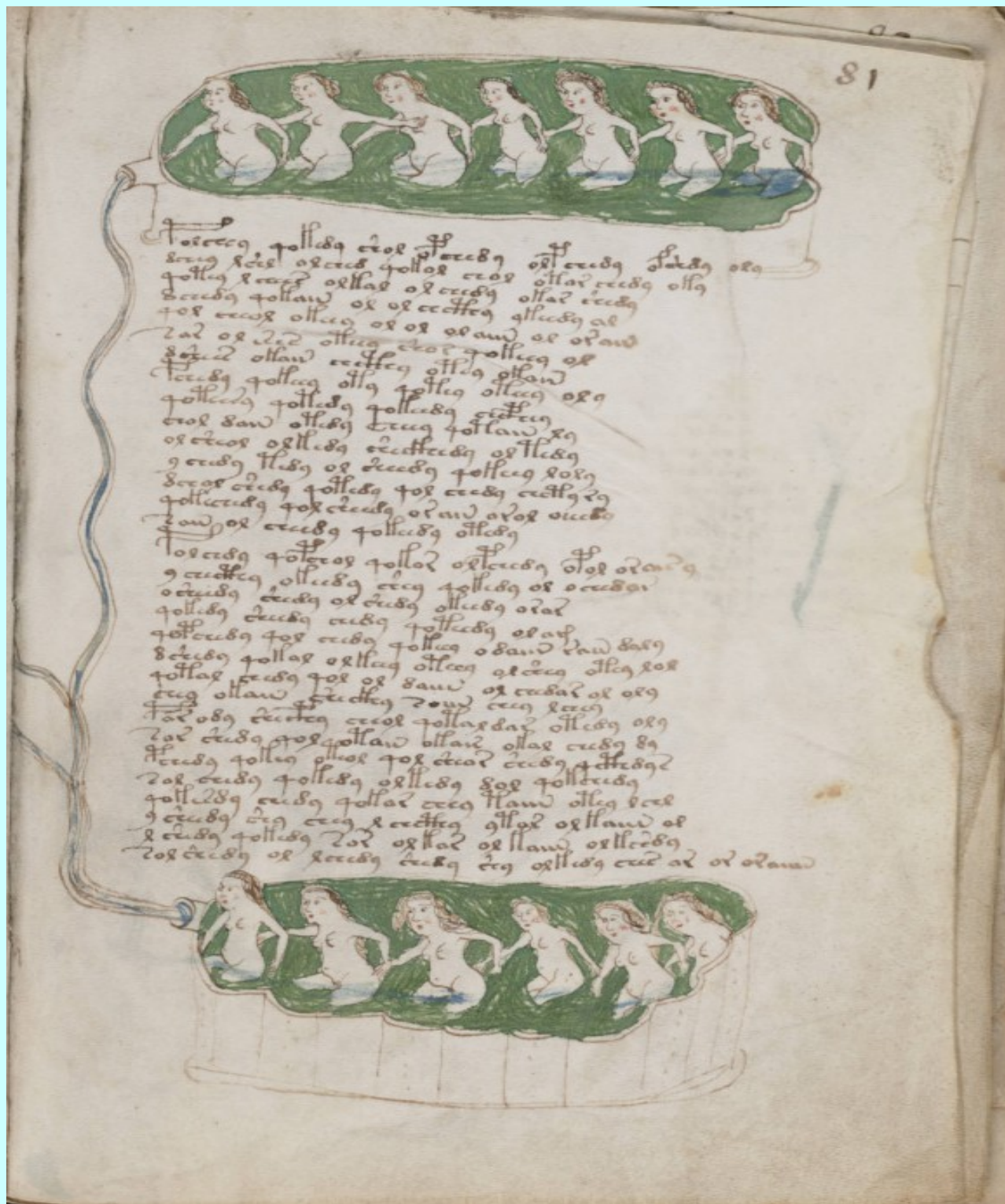


Page#s [UNKNOWN] of The Voynich Manuscript;

These two pages show maps of the heavens / celestial regions???

Women are shown here amongst the stars and they are distinguished by the presence of rosy shadings on their cheeks of their faces; a question pops up here, when did artists / illustrators first show rosy cheeks to designate female gender???

The character "°|°" is still there sprinkled in the heavens





These two pages from before show women busy at work akin to depicting a process and controls; may help us in understanding the date when the manuscript was put together and where???

The character "°|°" is all over the two pages



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Count Zhoaren von Bvcegi

The Bvcegi Report Continued



The three pages from before show a lot of colorful detail; The Voynich Manuscript shows a lot of dissections of plants and some sketches of the heavens and as you can see from what we did so far, deciphering is extremely difficult work!!!

GOOD LUCK IN YOUR STUDY OF THE VOYNICH MANUSCRIPT!!!

DA VINCI MONA LISA;

"MONA LISA"; The painting drawn by Leonardo Da Vinci is considered to be the most studied painting in the world, many wondering if it is a self portrait of himself. "Mona Lisa" translates simply to "My Lisa"; and stories abound that Leonardo carried the painting at the bottom of his suitcase and even put his boots upon it during his travels throughout Europe. Painting "Mona Lisa" was a four [4] years effort that needed hiring musicians to keep the lady posing for "Mona Lisa" smiling; after which she was left with a permanent and frozen smile. One does wonder [this is for the conspiracy aficionados] if the painting meant the arrival of Queen Elizabeth I in Britain / England ["Mona Lisa" = "My Lisa"] and ["Lisa" = "Liz" = "Elizabeth"]? Anything is possible; right? So much for conspiracies! "Mona Lisa" is an incredible painting and my suggestion is for you to study it carefully. Leonardo only painted the painting. I do not think Leonardo hid anything. Maybe Leonardo tried to find a buyer for the painting and carried it in his suitcase and put his boots upon it to make sure it would not move during the stagecoach rides.



LEONARDO DA VINCI SELF PORTRAIT



MONA LISA [NOT TO SCALE]



BACKGROUND OF THE PAINTING CONTAINS IMAGERY
ESSENTIALLY TWO [2] TOP HALVES WITH DIFFERENT THEMES



FOLDED PALMS / HANDS SIGNIFICANCE [???] THE LADY HERSELF
WHO HAD POSED FOR THE PAINTING IS ALSO ANOTHER
SUBJECT OF GREAT SPECULATION AND DEBATES

DRURER MELENCOLIA;

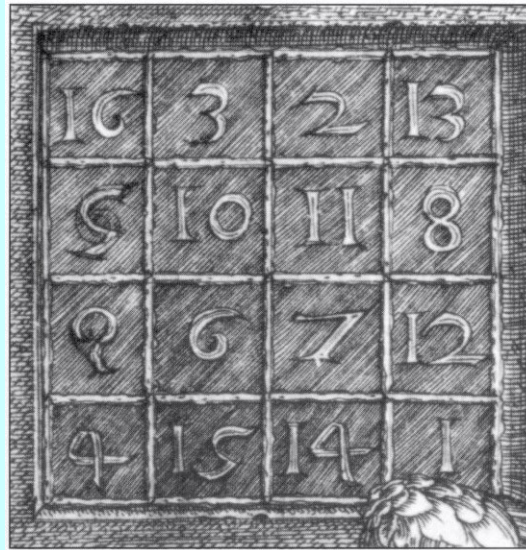
Albrecht Drurers' Melencolia_1 was supposed to be the first of a four [4] part series by the same name. However only Melencolia_1 was made and has become an extensively studied work of art similar to Da Vincis' "Mona Lisa". My advice as before is to recommend to you to get for yourself a full size "High Quality /High Definition" copy / printout of Melencolia_1 and go through it with a magnifying glass and enjoy the journey! I have written some captions and thoughts of mine below the images; but, this is your eBook and awaits the journey with you into fascinating frontiers!



ALBRECHT DRURER SELF PORTRAIT



MELENCOLIA_1 WOODCUT [NOT TO SCALE]



MAGIC SQUARE WITH FOUR [4] ROWS AND COLUMNS



**WORLDS' FIRST RECORDED AND SEEN FALLING / FALLEN
METEORITE; WAS SEEN BY ALBRECHT DRURER**



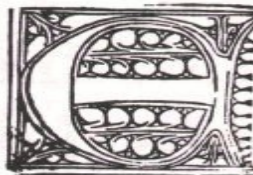
Ensisheim.

De fulgetra anni .xvii. Sebastianus Brant.

Dilegit antiquis miracula facta subannis
Qui voluit. et nostros comparat inde dies
Eisa licz fuerit. porteta bozreda qz mōstra
Lucere e celo. flamma. corona. trabes.
Altra diurna. faces. tremor. et telluris hyatus
Et dolores. Typhon. sanguisqz polus
Circulus. et lumē nocturno tempore visum
Arduentes clipei. et nubigeneqz fere.
Montibus et visi quondā pcurrere montes
Armorum et crepitus. et tuba terribilis
Nac pluē e celo visum ē. frugesqz calybsqz
Ferrum etiā. et lateres. et caro. lana. cruoz
Et sexcenta alijs. ostenta ascripta. libellis
Prodigijs ausim. vix simile nouis
Disso vira quidem friderici tempore pmi.
Et tremor in terris. lunaqz solqz triplex
Hinc cruce signatus friderico rege secūdo
Excidit inscrip. gramate. ab hymbe lapis
Bultra quē genuit senior frideric. i agros
Terci hunc ppius. et cadere arua videt
Rēpe qdmgentos. p. mille pegerat ānos.
Sol nouisqz decem signifer. atqz duos.
Septē pterca dat idus. metuens nouēbus
Ad medium cursum tenderat illa dies
Cū tonat horrendū. crepuitqz p aera fulmē
Multifonū. hic ingens pēdit atqz lapis
Cui spēs de te ē. aciesqz triangula. obustus
Est color. et terre forma metalligere
Diffus ab obliquo fertur. visusqz subauri.
Saturni qualē mittere syduus habet.
S. nserat hūc Ensfheim. sūt gaudia sensu in
Illic msluit. depopulat. humū. agros
Qui licet in partes fuit distractus vbiqz
Pondus adhuc tū hoc pmet. ecce vides
Qui mix ē potuisse hyemis cecidisse dieb.
Aut fieri in tanto frigore congeries.
Et mīl anaxagore referat monista molarē.
Casurum lapidem credere. et ista negem.
hic tū audit. fragor vndiqz litore Rheni.
Audit hunc Uri proximus alpicola
Rouca vallis cū Sueui. Rhetiqz Ruperbāt
Allobroges timeāt. Francia certe tremat
Quicquid idē. magnū pēdit. crede. futurū.
Omen. at id vñat hostibus oro malis

An Maximilianum den Römischen künige.

Für dich sich rechte Adler mit
Zerlich semo wappen in deinem schilt
Brauch dich nach erten gen deinem semdt
An dem all treu vnd ere ist blindt.
Schlach redlich vnd mit freuden dian
Trey vmb das rad Maximilian.
In deinem gefell das gleich rey stat
Ach saum dich mit. kumm mit zu spat.
Rut bfoz den vnfall auff diß jar.
Rut nicht dein semo als vmb em har.
Byg. Selo vnd heyl von Osterreich



Batteheim.

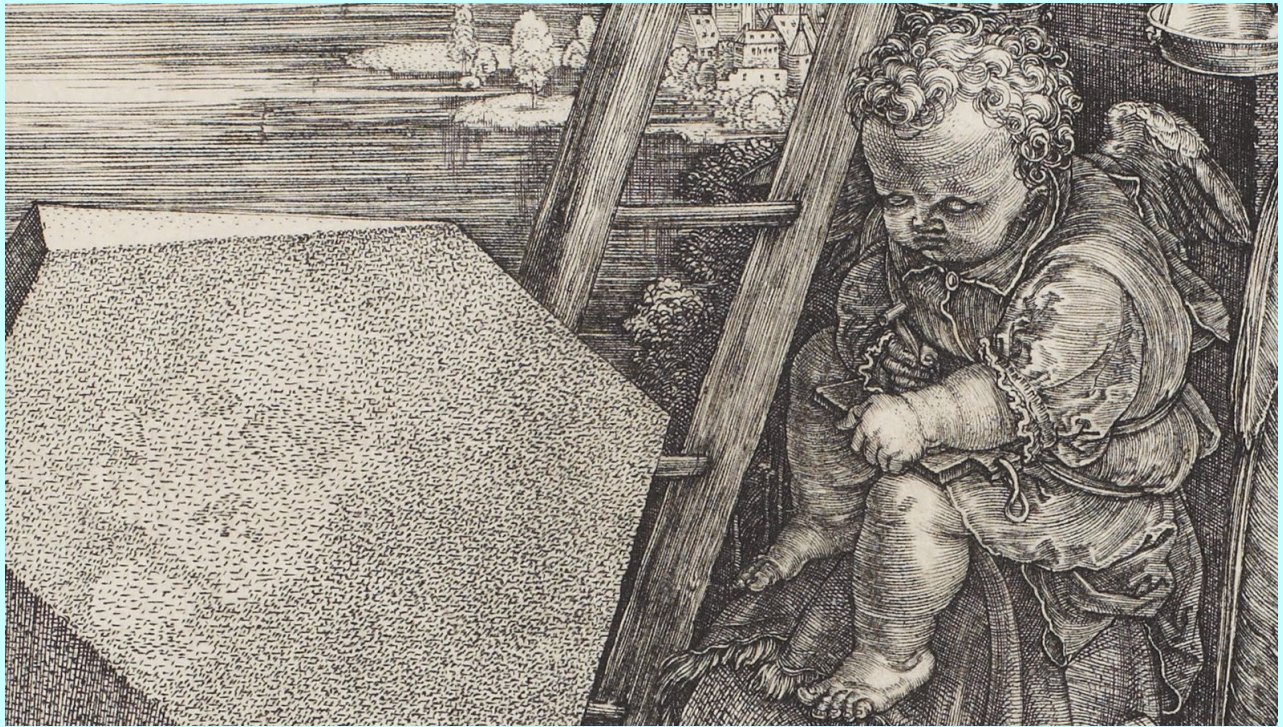
Swundert sich mächer frönder geschicht
Der merck vnd les auch diß berichte
Es semd gesehen wunder vil
Im luft. comet. vnd seurm spyl
Brennend sackeln. flammen. vnd kron
Wild kreys. vnd yrrckel vmb den mon
Am hymel. blöt. vnd seurm schilt
Regen nach form der thier gebilde
Stöß. bruch. des hymels vnd der erd
Vnd ander vil seltsam gebärd
Trotzlich zerstiessend sich zwen berg
Grüßlich tromet. vñ harnisch werck.
Isen. milch. regen. stahel. korn
Ziegel. steysch. woll vñ hymels zorn
Vnd vil ander der wunder glich
Dann bey dem ersten friderich
Nach eroppydem. vnd fynsternuß
Sach man treys sunn vñ mon gewis
Vnd vnder keyser friderich
Dem andern. fyelem stem greüßlich.
Sem form was groß em kreütz dar inn
Vñ ander geschriß vñ heimlich sunn
Bey weyle des dritten friderich
Seborn herr von osterreich
Fye ab ins Suintgaw. sem eigen land
Der stem der hye ley an der wand
Da man zalt fierzehen hundert jar
Vñ sant Florentzen tag ist war
Rechtzig vnd zwey vmb mittentag
Beschach em grawsam donnerschlag
Dreyg zentner schwarz fye diser stem
Hye inn dem feld vor Ensisheim
Dreyg egh dat er verschwertzet gar.
Wye ercz gestalt vnd erdes far
Duch ist gesehen inn dem luft
Schleymmes fye er in erdes clufft
Eim stuck semd kommen tū vnd har.
Vnd weyt zerfört. sunst sichst in gar
Tonaw. Recker. Arb. Ill. vnd Keyn.
Schweitz Ury hort de klapff darein
Duch dñt er den Burgundern verr
In forchtend die Frantzosen seer
Rechtlich sprich ich das es bedeyt
Eim besunder plag der selben leut



Anno dñi .M. LXXX. xxiij
Rut on vrsach.
Dichel greiff.

Burgundisch hercz von dir nitt weych.
Römisch ere. vnd reütischer nation.
Ann dir S höchster künig ston
Hym war der stem ist dir gelant
Dich manet gott in deinem eigen land
Das du dich stöllen solt zu wñ
S künig mit für auß dem her
Ling harnasch vñ der büchsen werck
Tromet. herseh ill. frantzösisch berck
Duch mach den grossen hochmüt zam
Redt. schym dein ere vnd gütten nam

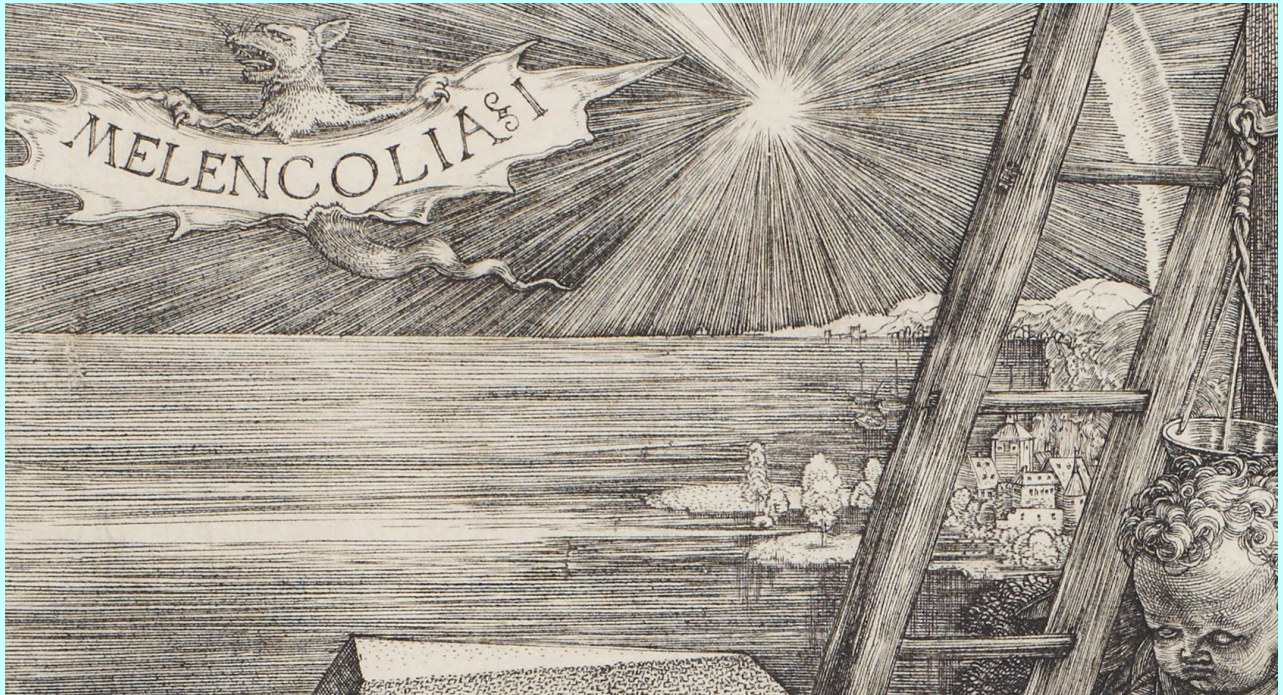
PUBLIC RECORD OF METEORITE FALL



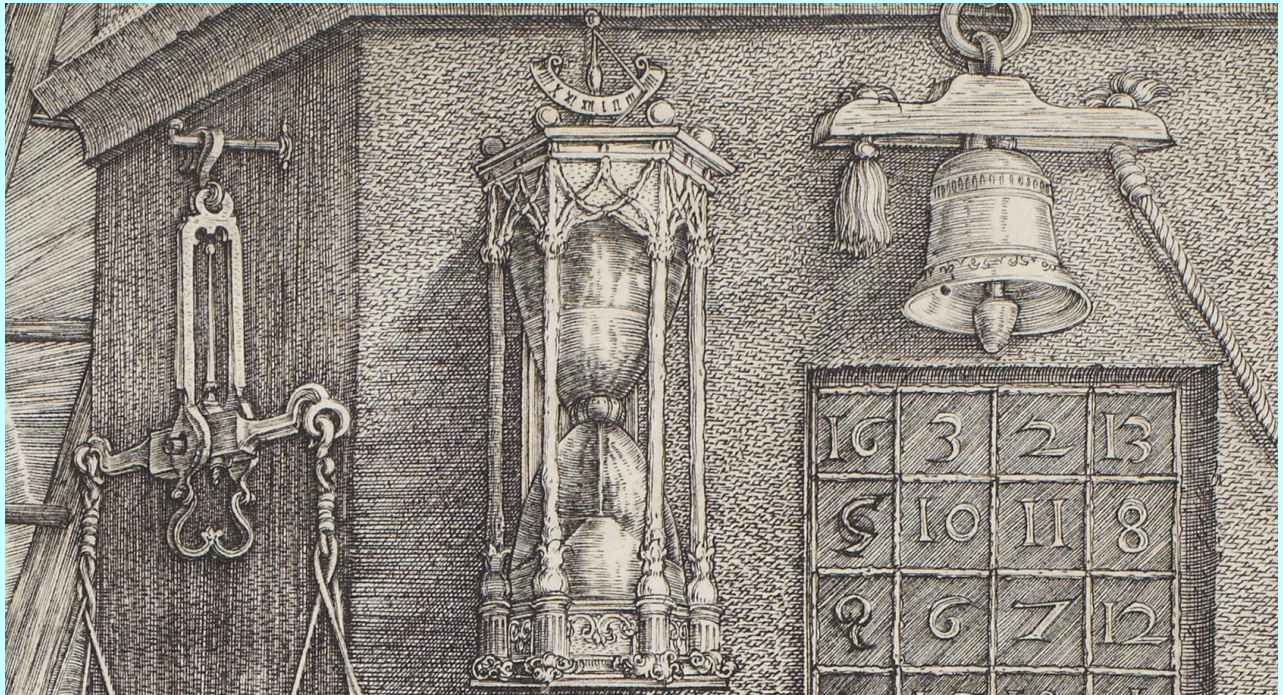
DETAIL ON THE SOLID SURFACE LOOKS LIKE A FACE
NOTICE THE CITY BY THE BEACH AND THE DETAILS
THE LADDER IS JUST A REGULAR PLAIN OLD LADDER; NOT A
ROGER PENROSE STYLE NOR M.C ESCHER TYPE DEPICTION



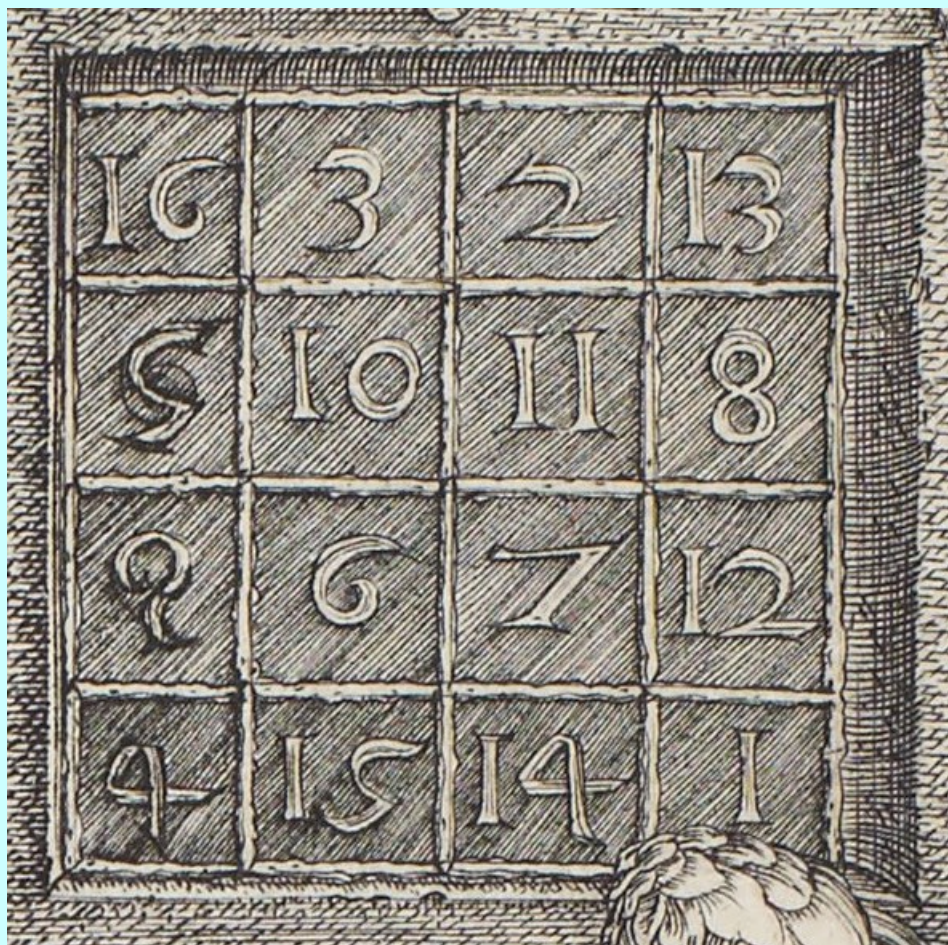
MAIN PEOPLE IN MELENCOLIA_1; AN ANGEL AND HER [??]
LITTLE COMPANION, FEMALE ANGEL [??]



THEME IS LIKE SOMETHING SERIOUS HAS TRANSPIRED AS SHOWN IN BANNER BY FANCY CREATURE [??] IS THE CREATURE A GARGOYLE [?] A DRAGON [?] WHATEVER THE CREATURE IT DEFINITELY HAS A CELESTIAL ENVIRONS TO ITS HABITAT



MELENCOLIA_1 PART DISCUSSED ON NEXT THREE [3] PAGES



MAGIC SQUARE TOTALS ARE THIRTY FOUR [34]

ALONG ROWS, COLUMNS AND DIAGONALS; TOTALS = 34

INDIVIDUAL SQUARES ARE FIVE [5]; TOTALS = 34

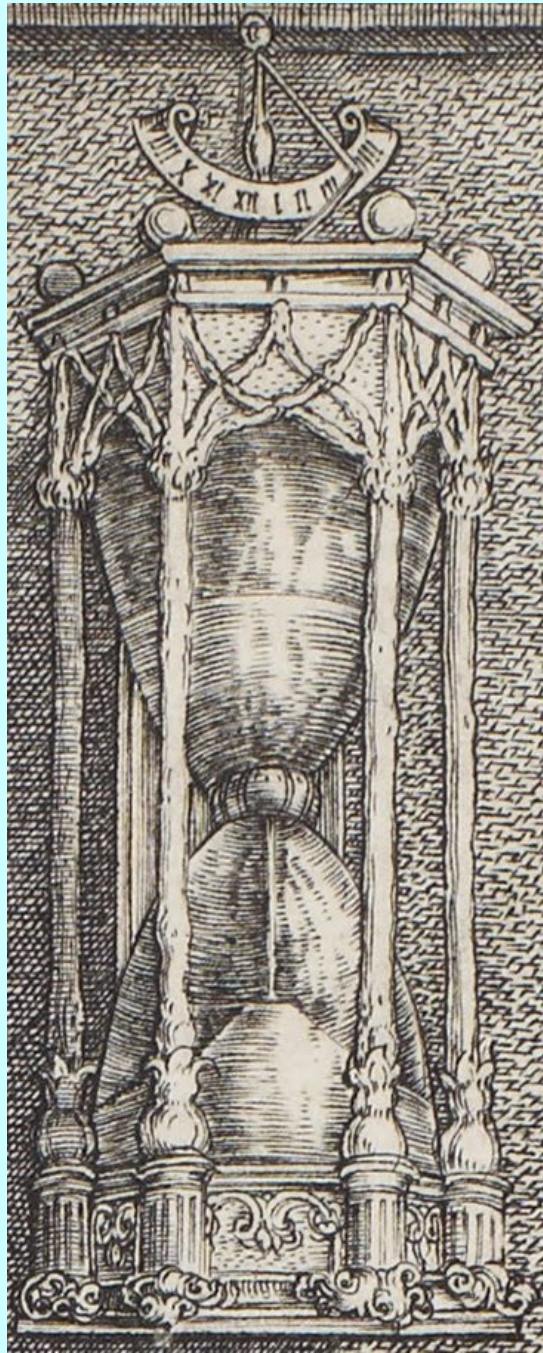
$16+3+5+10 = 34$, $2+13+11+8 = 34$ ETC.,

NUMBERS FORM SEQUENCES TOTALLING "19 AND 15" ALONG
THE COLUMNS AND "21 AND 13" ALONG THE ROWS

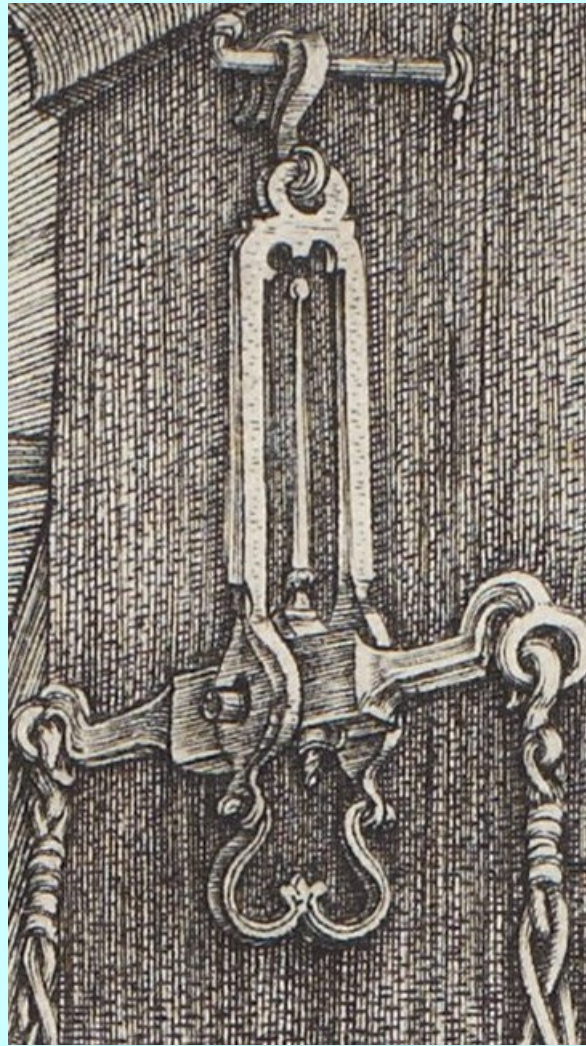
WHAT ELSE CAN YOU FIND?

WHAT COULD THE NUMBERS SEQUENCES MEAN?

DOES FOUR [4] REPRESENT THE FOUR [4] ELEMENTALS?



FLEUR DE LIS' ON THE PILLARS OF THE HOUR GLASS



FLEUR DE LIS AT THE BOTTOM OF THE PICTURE WHICH IS A
PART OF THE BALANCE



DETAIL OF CLOTHING AND ITS FOLDS IS INCREDIBLE HERE AND THE KEYS SEEM TO BE A KEY FOCUS; THE KEY CLOSEST TO THE CLOTHES IS POSITIONED AS THOUGH IT IS THE KEY TO UNLOCK THE MYSTERY OF WHO THIS PERSONAGE IS!

AND MORE;

John Alva Keel had introduced a concept which he had called the **"SuperSpectrum"**; consisting of both electromagnetic as well as sonic waves being inclusive of all frequencies both below and above the **"human"** range. Imagine both sonic waves and electromagnetic waves starting from 0Hz and increase to very large frequencies such as 10^6 Hz in the case of sonic waves and extremely large frequencies such as 10^{25} Hz and more in the case of electromagnetic waves. That would be in simple words what the **"SuperSpectrum"** means. And our question is what happens in this huge range of frequencies of only just two [2] different energies. I am not going into the explanations of energy / waves / vibrations etc., I will simply touch upon a few highlights and pointers because I am confident that yourself [the reader] can put things together and make sense of the concepts of **"SuperSpectrum"**. One issue I wish to put to rest right away and that is the **"presence"** of UFO [???] in medieval art of Europe during the **"Pre"**Reniassance and Renaissance eras. I have attached towards the end of this part of the eBook some selected medieval paintings

for you to glance at and digest for yourself what has been presented in them by their painters. Georges I Gurdjieff had said that "art is subjective or objective" meaning that subjective art is only what the artist sees and objective art is capable of being seen by others. While that opinion remains eminently true there is another twist to art; "art is art, itself and a silent language that communicates to those it needs to exteremely powerfully". John Alva Keel introduces his concepts of "SuperSpectrum" very seriously and mentions that just as we being humans have our range of sound and light parts of the "SuperSpectrum"; there is a possibilty and an actuality that there really are "other than humans" inhabitants of the world we exist in that have their ranges of the frequencies in the "SuperSpectrum" which we may not be able to percieve due to our limitations but these "other than humans" inhabitants can come and go as they please with regards to their movements inside our frequencies. In other words; we cannot see them yet but they can see us! Yesterdays magic and occult is todays science and tomorrows technology! While that sounds comforting and reassuring like some sort of progression of events and things into

smooth transitions and futures; let us try to understand a bit about the "SuperSpectrum" and frequencies. We had mentioned sound and light which are different energies which can be converted into each other and also into a "corresponding" and equal amount of matter; as was shown by Einstein in his famous equation, " $E = mc^2$ ". I suspect that what is preserved between, inbetween and outside both energy and matter is "information". So now let us visualize events in the "SuperSpectrum"; at least try to, there can be vibrations in it and they can be simultaneously of sound and light along with other forms of energy giving out vibrations and waves etc., and masses in motion. What interests us mainly when a vibration from one form of energy encounters "an" harmonic of that very same vibration frequency value from another energy; in other words our question is about what happens when a vibration from sound coincides and interacts with a vibration from light or any other source of vibrations, something we relegate to the areas of harmonics and resonances! Inside the "SuperSpectrum" are coincident and interacting vibrations from different energy sources due to harmonics and resonances; and our question is about what happens when those coincident vibrations

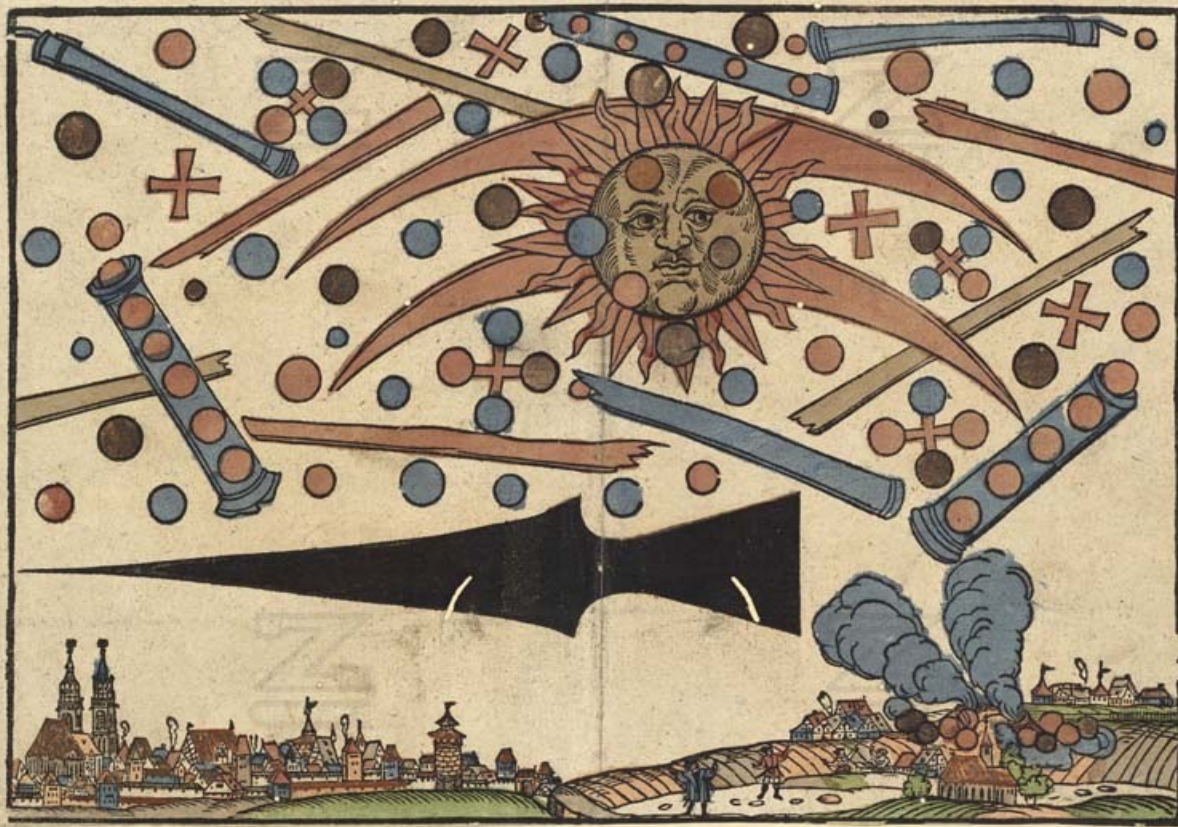
merge / enhance / reduce / neutralize each other. Sound and ones' existence at the level of sound would constitute a reality all its own and entirely different from Light and its "attendant" phenomena. Remember adding to all this is Einsteins' famous equation that makes us wonder what is being conserved during all these transformations and interactions. So far we have only touched upon some thinks about the "SuperSpectrum" only and John Alva Keel has pointed out to only Sound and Light. What about the inhabitants of the "SuperSpectrum" alongside humans? Before we jump into that question; let us look briefly at the world of frequencies in Nature; at the root of the phenomena is a concept of the "OCTAVE" which is a 7 [seven] step process of doubling up or doubling down of the frequency. In other words; within Nature for frequency to increase from 1Hz to 2Hz there are 7 [seven] steps, no more no less. To decrease from 20Hz to 10Hz within Nature there are again seven steps; everything denoted in multiples and fractions of 7 [seven] as, "1/7" "2/7" "3/7" "4/7" "5/7" "6/7" and "7/7". Please note that when you add the fractions of "1/7" six times you will get .99999999 recurring and never "7/7" exactly. There is also another aspect to frequencies specifically in

the "SubUnity" range below "1" but greater than "0". The finest of esoterics does not tell you or even give you a hint about the arising from "0" to a number below "1" that is of "SubUnity" value no matter however small. Let us say we have "0.1Hz" doubling to "0.2Hz" [always remember the 7 [seven] steps]. It then doubles from "0.2Hz" to "0.4Hz" then to "0.8Hz" and then to "1.6Hz" and so on etc., with such doublings from "0.0000000001Hz" and even lower can be infinitely vast in their number. The "SuperSpectrum" thusly stretches in one vast range or band of frequencies from infinitesimal values in "SubUnity" values to infinitely large "OverUnity" values. Remember the simple mathematics concepts of "1/0" and "0/1" and such things resulting in "0" or "1" or "infinity". They come in handy as you work through and around the happenings inside of the "SuperSpectrum"! One of the points in the drivel / dribble about frequencies was to highlight that in Nature even though things are infinitesimal or infinite; the comforting thing is that everything is discrete! So discrete that Georges I Gurdjieff had pointed out that the "OCTAVE" can indeed stop and the "UNIVERSE" also can stop completely! Discreteness in Nature and not

infinitesimal nor infinite continuity is reassuring and here we turn our attention to the residents of the "SuperSpectrum"; residents that John Alva Keel felt had been here long before we arrived and the good news is that they also seem to need us like, "if we die then they also die"! The French work **"Le Comte De Gabalis"** written in 1670CE by the late Abbé De Villars who had lived near Paris in France mentions "The Elementals"; who are also residents of our world even though they are invisible to us, have from time immemorial have been a part of us and have indeed cohabited with humanity all along. **"Le Comte De Gabalis"** is a magnificent book and is available in downloadable and free PDFs with commentaries on it. It is my opinion that the "cohabitants with humans of the Earth" that the late John Alva Keel talks about are these very same four [4] types of "Elementals" that the late Abbé De Villars; in his wonderful book mentions and discusses at length.

So I have put together my opinions that UFO are from the Earth and not Outer Space; does that mean that there are no ExtraTerrestrials from light years away?

ABSOLUTELY WRONG!!! Such thinking is foolish!!!



Anno M. D. LXL. In dem XIII. tag Aprilis zu morgens
zwischen Ain gehn tag vnd dem garauß/ das ist zu morgens zwischen 4 vnd
5 auff der kleinen vhr/ ist ein sehr erschrecklich gesicht an der Sonn wie sie im
auffgang gewesen erschienen/ vnd zu Nuremberg in der Stat vnd vor dem
thor vnd auff dem Land von vielen manne vnd weyßes personen gesehen wor-
den. Erstlich ist die Sonn mit zweyen blut farben halbsunden streich/ gleichförmig waß
der Norn in abnehmen/ mitten durch die Sonne erschienen vnd gesehen worden/ vnd inn
der Sonne oben vnten / Vnd auff beyden seitten blut farbe/ vnd eines theils bildliche oder
zeyten farbe auch schwarz farbe runde kugel gefanden / Derselben gleichen auff beyden
seitten vnd ringelcheyden vns die Sonne herum/ sein solche blut rote/ vnd der andern kugel
in anzahl viel/ etwo drey inn die lunge/ vnter weylen vier inn einem Quatrangel/ auch etliche
ainigig gefanden/ Vnd zwischen solchen kugeln sein auch etliche blutfarbe Creutz ge-
hen/ vnd zwischen solchen Creutzen vnd kugeln sein blutfarbe streyme hinden dick / Vnd vom
hinauf / etwas geschmeydiger als hocken rhoß/ Allenhalben mit ein vermischte gewesen/
samt vnter andern zweyen grossen rorn/ eines zur rechten/ vnd des ander zur linken hande/
stehend/ in welchen fliegen vnd grossen Roß/ zu dreyen/ auch vier vnd mehr kugel gewesen.
Diesen alles hat mit einander ansehen zu streyten / sein die kugel so erstlich in der Sonn ge-
wesen/ herauf auff die so zu beyden seitten gefanden/ gefarn/ so sein die so herauf sein gewe-
sen sampt den kugeln auf den klein vnd grossen Roß/ inn die Sonne hinein gefarn / zu dem

haben die Koresen so sehr alle die kugel vnter einander gefarn / vnd hefftig alles miteinander
der gefarn vnd / eochten/ sey einer guten stunde / Vnd wie der Streyt das ein weyl inn
die Sonne hinein/ vnd wider umß herauf am hefftigsten hin vnd her gefarn/ sich dermas-
sen miteinander abgemart/ Ist es alles wie obverzeichnet von der Sonnen/ vom Hymel
beraß auff die erden gleich also oßes alles Brenner gefallen / vnd mit einem grossen dampff
herunter auff der Erden allgemach vergangen. Nach solchem allen ist auch gleichförmig
einem schwarzen Speer/ der schafft vom auffgang / Vnd die spizen zum Nidergang inn
grosser dick vnd lung gesehen worden. Was aber solche zeychen bedeuten/ ist Gott allein
wissen/ dieweyl wir aber kurz auffeinander/ sonder vnd mancherley zeychen am Hymel ha-
ben/ die vns der Allmechtige Gott/ von vnsern sündlichen leßens/ damit er vns gern zur Buß
reuten vnd locken wolle/ erscheinen laß/ so sein wir leyder so vndanckbar/ das wir solche hohe
zeychen vnd Wunder werck Gottes verachten / Auch spölich davon reden/ ond inn wind
schlagen/ Dardoch es werde vns Gott vns vnserer vndanckbarkeit / Allen ein schreck-
liche straff sendan/ Jedoch werden solche die Gottesfürchtigen in keinen r. eg verachten/ son-
der alle diese trewe warnung ihres gnedigen Vatters im Hymel behertigen / in Leben bes-
sen/ Gott treulich bitten/ Das er seinen billigen zorn/ sampt der wol verdienten straff von
vns wöll abwenden / Damit wie alle seine kinder hie zeitlich/ vnd dort ewig leben mögen.
darzu vns Gott allen wölle helfen/ Amen.

g Bey Johans Glaßer Büßmaler/ zu Nuremberg.

BATTLE IN SKY NUREMBERG GERMANY CIRCA 1561CE



MONASTERY WALL PAINTING TRANSYLVANIA ROMANIA

2 Selzame gestalt so in diesem M. D. LXVI. Jar/ 2

gegen auffgang vnd nidergang/ vnder dreyen malen am Himmel
ist gesehen worden/ zu Basel auff den xxvij. vnd xxviij. Hwmonat
vnd volgends auff den vij. Augsten.



Dieses lauffenden LXVI. Jars auff den XXVII. Hwmonats/ nach dem
die Sonnen (so Plinius wol/ der Welt auß genemnt hat) den ganzen tag lieblich vnd warm ge-
schinen/ in hellen vnd fein gereinigtem luffte. Ist sie gegen nidergang/ auff den abend/ vmb vij. v. verplüßlichen
verändert worden/ andere form vnd farb bekummen. Dann erstlich sie ihre streimen vnd glanz verloren hat/
demnach nicht grösser/ weder Vollmonds realer ist/ vnd um dritten/ gleichsam sie blüß weinze/ in einem schwarze
luffte vnd veld hinder ir von allerley volck/ aubte zu Statt vnd Lande ersehen worden.

Gleicher gestalt ist nach der Sonnen vndergang/ der Moos/ wöllicher dimal nicht weit vō seiner völle/ am
liche vnd schein gewesen/ auch durch die nacht/ fast roth/ vnd blüßfarb/ am Himmel gestanden.
Volgends Morgens/ das der Sonnentag war/ ist widerumb die Sonnen vmb iij. viertel herfür kommen vnd
auffgangen/ mit der form vnd gestalt/ gar nach/ da sie ymson vnder vnd zu gnaden gangen war/ auch dermassen widererschein an heusern/
gassen vnd andern gebey/ als ob etliche feurig vnd blüßig wäre.

Weiters auff den vij. Augsten/ mit der Sonnen auffgang vnd ein wenig darvor/ sind vil grosser schwarzer Kugeln im luffte gesehen
worden/ welche für die Sonnen/ mit grosser schnelle vnd geschwinde gefaren/ auch widerkeert gegen einandern/ gleichsam die ein strey-
farten/ deren etliche roth vnd blüßig worden/ volgends verpöret vnd erloschen.

Ob nun wol hiewon natürliche vsachen/ der exhalationen halb vnd vaporen die sonderlich auß vergangnem feuchten Winter vnd
Sommer entstanden/ oder auch grosser big halben/ so nach langer Peste vnd ragen angangen/ herfür bracht mögen werden. So will doch
sein dürtung (dieweyl es nicht gemeinlich beschicht) darnit lauffen/ als wol/ als wann Cometen (wie auch einer yemals herfür kumpt)
entstehend/ vnd finsternissen bescheben/ nach natürlicher abrednung vnd aber nicht in allweg bruchlich. Die Heylige geschribt beyder
Testament/ gedendet der zeichen am gestirn vnd Himmel. Insunderheyt hats lange erfahrung in der welt bereyten wann den grossen lichte-
ren ir schein auffgehalten/ das diß mals heffrig beschicht/ vñ wol hiewar dient das der Poet von Eclipsen spricht.

Delectus Lunæ variis Solisq; labores,
gemeinlich sterbend/ thewere/ Krieg/ eruelget sind.

Tun ddißes wir dimal nicht rahten was kommen möchte/ dieweyl erst erseele rühten/ vom Herren der die vnghehor/samme welt billich
züchtigt vnd heimfucht/ so in alle werck gespürt werde/ hin vnd wider. Aber das ist züßforgen Gott müsse nach seiner gerechtigkeit
die wider erholten straffen/ ob es rechen erschließlich wurde. Sülliches zu bergen fürn/ leere frommer kindern art anlegen/
die ihres Vatters außgeriffen arm vnderlauffen/ mit flehen/ betten/ reu vnd besserung darnit wir barmherzigkeit/ deren der Herr
nicht vergisset/ in allem von. finden/ dieweyl ers ist so wundschlecht vnd lie sich zu ihm wenden heyler/ Ofte. am iij.

Das hiesse nach des Herren leer/ sich vor den zeichen am Himmel nicht geföchtet/ aber vor dem Herren/ der diß vnd dergleichen war-
nungen/ neben seines heyligen worts Predig für augen stelt.

Weyl demnach Kugeln/ zu den büchsen/ vnd diß dem Krieg angebeyt gegeben/ ist Gott treulich anzuruffen/ das er Keyserlicher Mayes-
ter vnd dem ganzen Römischen Reich/ sumpt andern Potentaten vnd Verrischafften/ die hilff vnd beystand thund/ sein gnad verleybe/
darnit dimal dem Erbfeind der Christenheit/ statlichen widerstand vnd abbruch beschibe/ vnd das blüßdurstig Octomannisck haub/ so
aus Scythien oder Thartaren vor zwey hundert vnd sechs vnd sechszig jar/ a sein rüftung gehet/ stürmen wölle das Reich aber. Ihesu
Christi/ vnsern lieben Herren erweytern vnd erhalte auff der ganzen Erden/ wünsch ich Samuel Coccius der heyligen Geschribt vnd
freyen künsten studiosus zu Basel im Vaterland.

Getruckt durch Samuel Aparium.

ANOTHER DEPICTION OF STRANGE SIGHTS



BAPTISM OF CHRIST CIRCA 1710CE



CRUCIFIXION CIRCA 1327CE



DETAIL ON UPPER LEFT CORNER OF CRUCIFIXION



DETAIL ON UPPER RIGHT CORNER OF CRUCIFIXION



SUMMER'S TRIUMPH CIRCA 1538CE

Beyond UFO; Voynich Manuscript, Da Vinci Mona Lisa, Drurer Melencolia & More



ANNUNCIATION WITH SAINT EMIDIUS CIRCA 1482CE

Count Zhoaren von Bvcegi

The Bvcegi Report Continued

I hope you have enjoyed reading this eBook. I will conclude everything by mentioning these words of advice by Lord Milarepa; the founder of the Black Hat sect of Tibetan Buddhism, **"RISE ABOVE CONCEPTS"**. It is now time for us to rededicate ourselves to **"THE HUMAN FAMILY"** and rise to great heights and achievements as that is the only possible future we can ever have and truly enjoy! All life is precious and divine!

I Remain As Always;
Your Ever Humble Friend,
Count Zhoaren von Bvcegi.

CHRIST

Not being of Christian religion; I have often been asked what my thoughts are about Christ, my answer always pointing to the symbolism of **"Carrying The Cross"**. Think about it all for a moment; how long any of us can exist without air or water or food, everything is given to us and we take those essentials for granted. Thusly everything we do is built upon that baseline of essentials pretty much given to us unconditionally. In that context the question arises about what actions we can take ownership for and I feel that Christ pointed us in the correct direction; "Carrying The Cross" means carrying others' burdens and is the only thing we can truly claim and rejoice in ownership of, letting go of ones' self to allow oneself to do compassionate and truly original things that have real value. I do not know of any other example of compassion better than the one exemplified by Christ. I hope you understand what I had meant earlier by; **"Love and Compassion are never the same and are never to be confused as being the same ever; Love is selfish, Compassion is selfless! Compassion is what gives everyone strengths of quiet and wonderous natures!"**